


2007-2008

193rd SEASON



Inspired ORCHESTRA
Rousing CHORUS



SIR ROGER NORRINGTON
Artistic Advisor

GRANT LLEWELLYN
Principal Conductor

CHRISTOPHER HOGWOOD
Conductor Laureate



The best collection of antique oriental rugs anywhere.



Landry & Arcari

LandryandArcari.com

Trusted Since 1938

ANTIQUE AND NEW ORIENTAL RUGS ❖ CUSTOM TIBETAN RUGS ❖ FINE WOOL CARPETING

VISIT ONE OF OUR SHOWROOM LOCATIONS:

333 Stuart St. Boston - 617-399-6500 ❖ 63 Flint Street, Salem MA - 800-649-5909

Top left: JF3243 - Mahajaran Sarouk - 10.5 x 19.6 - c.1915
Bottom left: JF3246 - Gol Farang Bidjar - 10.5 x 18.1 - c.1890

Top right: JF2690 - Tree of Life, Lavar Kirman - 9.3 x 11.8 - c.1900
Bottom right: 20454 - Mahajaran Sarouk - 17.2 x 25.6 - c.1915

Italian Virtuosi

HANDEL AND HAYDN SOCIETY



3 Board of Governors/Overseers

5 General Information

9 Concert Program

11 Program Notes

15 Artist Profiles

17 Orchestra Roster

17 Program Texts

21 News of Note

23 Youth Outreach Program

27 Contributors

32 Coda

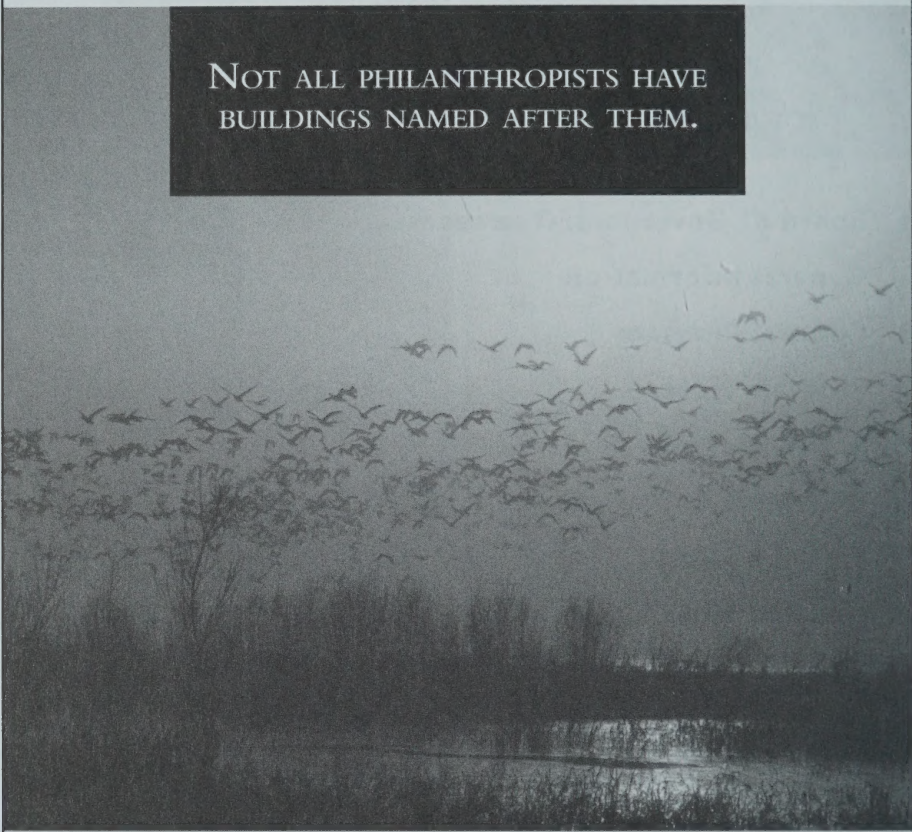
A conversation with Daniel Stepner, concertmaster

SPONSORS:



DEPOSIT AND CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT • COMMERCIAL BANKING

NOT ALL PHILANTHROPISTS HAVE
BUILDINGS NAMED AFTER THEM.

A large flock of birds, possibly geese or swans, is captured in flight over a body of water. The birds are silhouetted against a light, hazy sky, creating a sense of movement and vastness. In the foreground, there are dark, silhouetted reeds or marsh grasses. The water reflects the light from the sky.

Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com
www.bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, and may lose value.

Handel and Haydn Society

Board of Governors

Todd H. Estabrook, Chairperson

Deborah S. First, Vice Chair
 Nicholas Gleysteen, Vice Chair
 Karen S. Levy, Vice Chair
 Mary B. Nada, Vice Chair

Susan M. Stemper, Vice Chair
 Joseph M. Flynn, Treasurer
 Winifred I. Li, Secretary

Amy S. Anthony
 Patricia Collins
 Julia D. Cox
 Willma H. Davis
 Todd H. Estabrook
 Deborah S. First
 Joseph M. Flynn
 John W. Gerstmayr
 Stephanie JL Gertz
 Nicholas Gleysteen
 John W. Gorman
 Eugene E. Grant
 Roy A. Hammer

Elma S. Hawkins
 Benjamin Kincannon
 David H. Knight
 Brenda Marr Kronberg
 Kipton C. Kumler
 Karen S. Levy
 Winifred I. Li
 Laura M. Lucke
 Walter Howard Mayo III
 Barbara E. Maze
 Mary B. Nada
 Timothy C. Robinson
 George S. Sacerdote

Holly P. Safford
 Robert H. Scott
 Michael S. Scott Morton
 Susan M. Stemper
 Catherine Taylor
 Wat H. Tyler
 Elizabeth P. Wax
 Kathleen W. Weld
 Janet P. Whitla
 Jane Wilson
 Ronald N. Woodward
 Christopher R. Yens

GOVERNORS EMERITI

Leo L. Beranek

Jerome Preston, Jr.

Rawson L. Wood

Board of Overseers

William F. Achtmeyer
 F. Knight Alexander
 Martha Hatch Bancroft
 Afaan O. Bellisario
 Julian Bullitt
 Edmund B. Cabot
 Barbara D. Cotta
 Elizabeth C. Davis
 Thomas B. Draper
 Howard Fuguet

Peter T. Gibson
 Arline Ripley Greenleaf
 Mary Dalton Greer
 Suzanne L. Hamner
 Anneliese M. Henderson
 Lois Lowry
 Patricia E. MacKinnon
 Peter G. Manson
 Betty I. Morningstar
 Richard Ortner

Winifred B. Parker
 Judith Lewis Rameior
 Brenda Reny
 Alice E. Richmond
 Michael Fisher Sandler
 Robert N. Shapiro
 Jeffrey S. Thomas
 Rya W. Zobel

Address: Horticultural Hall • 300 Massachusetts Avenue • Boston, MA 02115

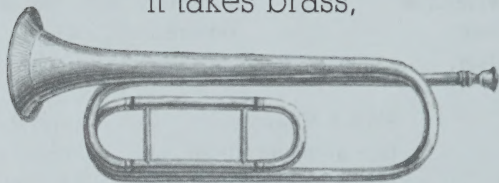
Web: www.handelandhaydn.org

Email: info@handelandhaydn.org

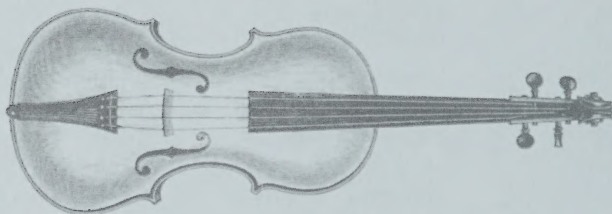
Administrative Phone: 617 262 1815

Box Office Phone: 617 266 3605

To keep the
Handel and Haydn
Society in business,
it takes brass,



pluck



and some real bravissimo.



If you're wondering how this remarkable organization continues to prosper after 193 years, it's due to the loyalty of patrons like you and the support of companies like Brookline Bank. We're proud to be the official sponsor of the 2007-2008 season of the Handel and Haydn Society. Visit any of our 16 Greater Boston locations and see how we can help you prosper.

Brookline Bank That's how.

Visit any of our 16 Greater Boston locations to see why we were recently voted the best community bank in Greater Boston. 877-668-2265 BrooklineBank.com

Handel and Haydn Society

A chorus and period-instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of historical performance, a revelatory style that uses the instruments and techniques of the time in which music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Now under the dynamic leadership of Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn, and Conductor Laureate Christopher Hogwood, Handel and Haydn is widely known through its local subscription concerts, touring, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE*, appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Educational Outreach Program has fostered the knowledge and performance of classical music among young people in under-served schools and communities. In the 2007-08 school year, the Outreach Program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

ARTISTIC TEAM

Sir Roger Norrington, Artistic Advisor
 Grant Llewellyn, Principal Conductor
 Christopher Hogwood, Conductor Laureate
 John Finney, Associate Conductor/Chorusmaster
The Cabot Family Chorusmaster Chair

Vocal Apprenticeship Program Conductors

Lisa Graham
 Joseph Stillitano
 Heather Tryon

ADMINISTRATION

Marie-Hélène Bernard, Executive Director & CEO

Artistic and Education

Robin L. Baker, Director of Education
 Michael E. Jendrysik, Artistic Services Manager
 Jesse Levine, Librarian/Personnel Manager

Development

Rachel C. King, Director of Development
 Emily Yoder, Annual Fund Manager
 Lisa Bryington, Manager of Institutional Giving
 and Special Projects
 Carla Ramlal, Manager of Research,
 Database and IT

Marketing and Audience Services

Brian R. Stuart, Director of Marketing
 Kait O'Neal, Marketing Associate
 Sam Levitt, Group Sales Coordinator
 Sue D'Arrigo, Audience Services Manager
 Samantha Basso, Box Office Assistant
 José Cuadra, Box Office Assistant

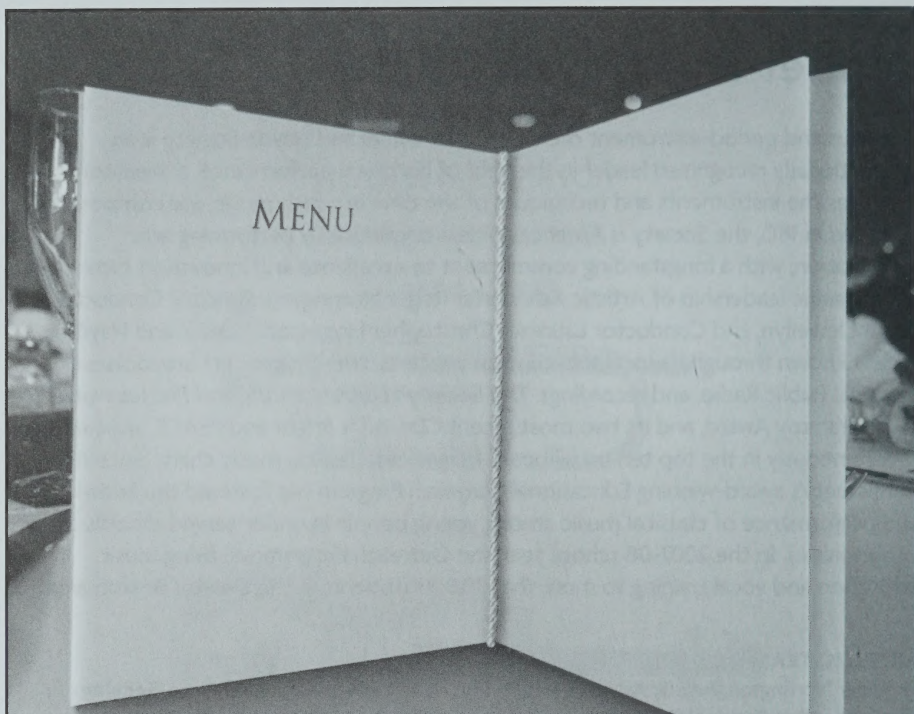
Finance and Administration

John Young, Director of Finance
 & Administration
 Janet Touzos, Accounting Assistant

Interns

Christine Duncan
 Daniel Gostin
 Erica Keith
 Jennifer Norman
 Amanda Simeone

Casner & Edwards, LLP, Of Counsel
 Howland Capital Management, Inc.
 Tsoutsouras & Company, P.C., Auditors
 Nina Berger, Media Relations Consultant



We take the same approach to investment advice.

"Incredibly satisfying." That's how Fiduciary Trust clients describe the personalized, customized advice they receive from us. And with no predetermined menu of investment options, there's no limit to what we can do to achieve your goals.

Personalized attention. Personalized investments. Find out how much more we bring to the table. To learn more, call Doug Smith-Petersen at 617-574-3421 or visit us at fiduciary-trust.com

FIDUCIARYTRUST

Managing Investments for Families since 1885

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services

Inspired ORCHESTRA
Rousing CHORUS

Handel AND Haydn

SOCIETY

Celebrate!

2008-2008 Season



A roster of internationally acclaimed conductors, including Harry Christophers, Sir Roger Norrington, and Grant Llewellyn, join the Handel and Haydn Chorus and Period-Instrument Orchestra for a season honoring musical anniversaries in the lives of some of music's most beloved composers, including Handel and Haydn!

SUBSCRIBE TODAY in the lobby and receive chocolate truffles as our gift.

www.handelandhaydn.org • 617 266 3605

P A S S I O N

It's at the heart of their performance. And ours.



Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE

www.Bose.com

BOSE®
Better sound through research®

Program

2007-2008 Season

Friday, March 21, 8.00pm
 Sunday, March 23, 7.00pm
 NEC's Jordan Hall, Boston

Daniel Stepner, directing

Concerto Grosso in C Minor, Op. 6 No. 3	Arcangelo Corelli
<i>Largo • Allegro • Grave • Vivace • Allegro</i>	(1653-1713)

Concerto for Oboe and Bassoon in G Major	Antonio Vivaldi
<i>Andante molto • Largo • Allegro molto</i>	(1678-1741)
Stephen Hammer, oboe	
Andrew Schwartz, bassoon	

<i>Il Pianto d'Ariana</i>	Pietro Locatelli
Concerto Grosso in E-Flat Major, Op. 7 No. 6	(1695-1764)
<i>Andante-Allegro • Adagio • Andante – Allegro •</i>	
<i>Largo • Largo andante • Grave • Allegro • Largo</i>	

—INTERMISSION—

<i>Da quel giorno fatale (Il Delirio Amoroso)</i>	George Friderick Handel
	(1685-1759)
Dominique Labelle, soprano	

The program runs for approximately two hours, including intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

listen up

classical music

on the air and on the web

weekdays 9^{AM} to 4^{PM}



or anytime at wgbh.org/classical

Madison Early Music Festival

Handel's Journey

From Germany to England via Italy

July 12-19, 2008



Celebrate the music of George Frideric Handel at MEMF 2008! The eight-day festival and workshop includes seven concerts as well as classes and ensembles for participants of all levels.

Featured ensembles: **Tempesta di Mare, Quicksilver, The Newberry Consort** with Marion Verbruggen, Baroque Band

Additional faculty: Paul Flight, Kris Kwapis Ingles, Greg Ingles, Joan Kimball, Debra Nagy, Barbara Weiss, Bob Wiemken, and others



For full faculty listing and more information:
www.memf.des.wisc.edu

*Preparing musicians to
make a difference in the world*

Longy School of Music

CONSERVATORY STUDIES

CONTINUING STUDIES

*Private Lessons • Chamber Ensembles
Longy Chamber Chorus • Classes & Workshops*

PREPARATORY STUDIES

*Private Lessons • Chamber Music
Orchestra • Chorus • Music & Movement
Music Theory • Suzuki Strings*

Longy School of Music

One Follen Street • Cambridge, MA

617.876.0956 x500

www.longy.edu

Program Notes

Italian Virtuosi

NOTES IN BRIEF

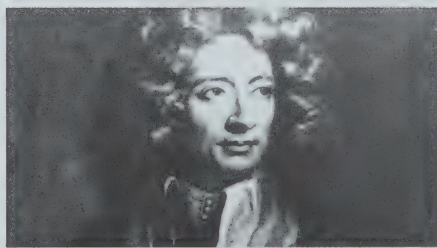
Italy dominated the world of European music in the 17th and early 18th centuries. The brilliance and flash and expressiveness of the new Italian music—partly derived from the expressive developments of opera, partly from new and virtuosic ways of employing the instruments of the violin family—recommended itself to musicians throughout Europe. They traveled to Italy from all over to study composition and performance styles.

For the last thirty years of his life, Arcangelo Corelli was hailed as the master of this new, modern, expressive style. All of the other composers on this program learned from him, either directly or through his publications.

Antonio Vivaldi added a new spurt of energy and brilliance that excited many composers (among them J.S. Bach). Pietro Locatelli was a superb violin virtuoso who developed new playing techniques for his instrument that established the basis for the virtuosity of the next generation.

Handel is one of those northern Europeans who went to Italy to learn and who became brilliantly Italianized, fusing the traditions of his native Germany and his adopted England with the most influential of all, those of Corelli and his compatriots.

Arcangelo Corelli left only a modest body of work, and all of it instrumental, but he was extraordinarily influential. He grew up among a flourishing school of concerto and sonata composers allied to the church of San Petronio in Bologna. Already at the age of 17 he was admitted to the famous Accademia filarmonica there. Five years later he went to Rome, where he soon became one of the foremost violinists, teachers, and musical leaders. In 1708 he retired, devoting his final years to polishing his twelve concerti grossi for publication. This set, his Opus 6, became the classic standard against which all others were measured.



CORELLI

Among the elements that struck Corelli's contemporaries as new and significant in his work was its directness and simplicity; indeed, his style was appropriated by so many composers that it eventually became a cliché. He sought a singing quality in his music, and his harmonies generated a modern sense of tonality. His concertos oppose the large group

("concerto grosso") with a group of soloists ("concertino") consisting of two violins, cello, and continuo. Sometimes they play together, but when the parts diverge, the soloists present the more elaborate musical material, faster and livelier, often contrapuntally playing off each other. The C Minor concerto alternates slow and fast tempi, each with its own character, and each exploiting the varieties of sonority between solo strings and massed strings, the whole concluding with a lively jig.

The many hundreds of concertos that **Antonio Vivaldi** composed, a large percentage of them for the talented girls in a Venetian orphanage known as the Pietà, range from virtuoso showpieces to smaller and lighter works for instruments for which few composers wrote concertos, such as the lute or piccolo. He also took many opportunities to experiment with instrumental color, formal patterns, and unusual combinations of instruments.

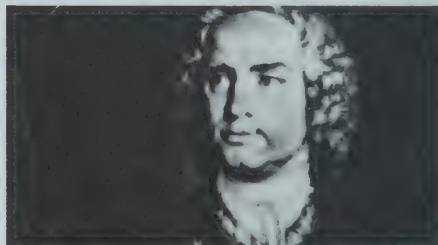


VIVALDI

After successful foreign touring, Vivaldi returned to Venice in 1721 and remained there almost to the end of his life. We have documentation to show that, in the four years following August 1725, he composed no fewer than 72 concertos for the Pietà!

This is Vivaldi's only concerto for the combination of oboe and bassoon. When he wrote a double concerto for two instruments of the same type, he normally involved them in dialogue throughout. In this case, though, the bassoon remains essentially a bass instrument (though a very lively one) while the oboe takes on the major melodic role. Thus they complement one another effectively in counterpoint but don't exchange the same musical ideas in competition. The fresh sonority and the energy of the fast movements are both especially attractive features in this concerto. The slow movement liberates the bassoon from its supporting function in the bass and allows it to sing with the oboe (in a tenor register) over the bass line in the strings, making the players a more traditional duet than in the remainder of the concerto.

As a performer, **Pietro Locatelli** was in the advance guard of a new generation of violin virtuosos. His later compositions, though, including Opus 7, are on the conservative side, retaining the older forms of the world of Corelli.



LOCATELLI

The sixth (and last) concerto of Opus 7 is one of the very few to which Locatelli gave a title, "Il Pianto d'Arianna." It is unusual, in the rapid succession of

different tempos in the first part: Andante-Allegro-Adagio-Andante-Allegro-Largo. This suggests the rapid changes of a dramatic scene, with a quick alternation of sections of recitative with arias. And since the title that Locatelli gave the piece refers to a very famous operatic scene—"Il Pianto d'Arianna" ("The lament of Ariadne")—which is the only surviving portion of Claudio Monteverdi's second opera (of 1608), one might assume that there is some connection. It is not a specific musical connection; although following Monteverdi's example, the story of Ariadne was revisited by many other composers in the 17th and early 18th centuries.

Whatever the origin and intent of the title might be, Locatelli's final concerto grosso in the set represents a return to the genre of the Corellian concerto grosso, with a concertino consisting of two violins and cello. Yet of the instruments in the concertino, it is the first violin that plays a distinctly leading role, with far more elaborate music than the others through most of the piece. In this respect, the work is a bow to the solo concertos that Locatelli was especially known for. We can respond to the swift changes of mood and character by remembering the princess of Crete who had helped Theseus slay the Minotaur and escape from the Labyrinth, only to be deserted by him on Naxos after they had run off together. The moods of the Locatelli work can easily remind us of possible emotional connotations from the story of that unhappy lady.

It was in Rome that **George Friderick Handel** truly became Handel. This

German-born composer spent four crucial years in Italy, gaining a fluency in the language and absorbing the vocal style of the opera and the instrumental style of the concerto grosso. It was in Rome that Handel became a great composer for the human voice, with results that he extended from the Italian cantata and opera to the later oratorios that he composed in England.



HANDEL

Public performance of opera was banned in Rome. In its place, Roman music lovers reveled in cantatas, vocal and dramatic musical scenes in concert form that were stylistically indistinguishable from operas. Plots were normally rather slight, though highly emotional, often drawn from classical mythology or the popular 16th-century epic poems of Ariosto and Tasso. Increasingly subjects were drawn from a pastoral tradition, inspired by Virgil in the first instance and carried on by Guarini's *Il Pastor fido* in the 1590s. Dozens of cantata texts dealt with the romantic problems of nymphs and shepherds in an idealized pastoral location, and the characters of Thyrsis and Chloris became the conventional names for the shepherd and his nymph.

Il Delirio amoroso ("Love's delirium") had its first performance early in 1707 in

the palazzo of Cardinal Pamphili who wrote the text for the piece. It is one of relatively few cantata texts that takes the female point of view. The opening and closing recitatives provide the narrative setting: Thyrsis has died, and Chloris laments the loss of his love. In a series of elaborate arias, Handel characterizes the thoughts of Chloris: seeking her Thyrsis in heaven, and plotting to liberate him from the Underworld, if that's where he should be. When she encounters him in the Underworld, he seems to spurn her. She suggests that they pass through Lethe, the river of forgetfulness, which will allow them to put aside the torments of the past and move onto the joys of the Elysian fields. Those who know Handel's first English-language masterpiece *Acis and Galatea* will recognize the recorder's solo material as the basis for "Hush, ye pretty warbling choir."

As the simple narrative nears its end, two purely instrumental passages—one depicting the sweet sounds of Elysium, the other a closing dance—suggest that the performance in Pamphili's palazzo might have been offered with a simple staging—a private "operatic" touch for the Roman elite, who would enjoy Chloris's happy (and easy) recovery of her lover in a place of endless sweetness.

—Steven Ledbetter

Musicologist Steven Ledbetter writes for many orchestras, chamber ensembles, and other musical institutions throughout the United States. He has written the booklet notes for nearly 200 recordings.

TIMELINE

1636: Harvard University is founded

1653: Corelli is born in Italy

1669: The great painter Rembrandt dies in Amsterdam

1667: Milton writes *Paradise Lost*

1669: Stradivari makes his first violin

1675: Corelli settles in Rome

1678: Vivaldi is born in Venice

1685: Handel is born in Germany

1695: Locatelli is born in Italy

1700: The first known piano is documented in the Medici palace in Florence.

1703: Vivaldi becomes a violin teacher at the Pietà orphanage

1706: Handel travels to Italy at the invitation of the Medici family

1707: Handel premieres his cantata *Il Delirio amoroso*

1708: Corelli conducts the premiere of Handel's *La Resurrezione*.

1713: Handel moves to London • Vivaldi gains responsibility for all music at the Pietà

1713: Corelli dies in Rome

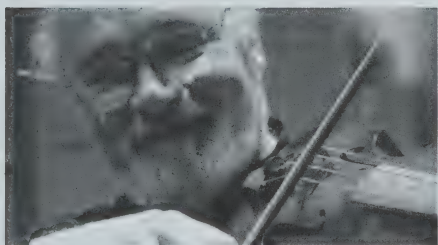
1741: Vivaldi dies in Vienna after moving there in hopes of gaining a court appointment

1759: Handel dies in London

1764: Locatelli dies in Amsterdam

Artist Profiles

Daniel Stepner, director/violin



Daniel Stepner has been Concertmaster of the Handel and Haydn Society for over 20 years. Mr. Stepner is also Artistic Director of the Aston Magna Festival in the Berkshires, first violinist of the Lydian String Quartet (in residence at Brandeis University), a member of the Boston Museum Trio (resident at the

MFA), and a Preceptor in Music at Harvard University. He has also been concertmaster for a number of orchestras, including Boston Baroque, the Boston Early Music Festival Orchestra, and the New Haven Symphony. As a touring musician, he has played in 11 countries in Western Europe and the former Soviet Union, and throughout Australia and the United States. He has taught violin and chamber music at the New England Conservatory, the Eastman School, Boston University, and the Longy School. He last directed a concert with the Handel and Haydn Society in January 2004.

Dominique Labelle, soprano



Born in Montreal, Dominique Labelle first came to international prominence as Donna Anna in Peter Sellar's production of Mozart's *Don Giovanni*. Since then she has worked with conductors from Boulez to Zinman, and orchestras from Atlanta to San

Francisco. She is a regular guest soloist in Europe. Ms. Labelle has recorded extensively, featuring repertoire from the 17th century to contemporary works. Her recording of Handel's *Arminio* won the 2002 Handel Prize. Ms. Labelle is a National Winner of the Metropolitan Opera competition, and the recipient of a George London Foundation Award and Boston University's Distinguished Alumni Award. A regular guest with the Handel and Haydn Society, she last appeared with the ensemble in performances of Bach's *St. Matthew Passion* in 2006.

Stephen Hammer, oboe



One of America's leading players of historical woodwinds, Stephen Hammer has been principal oboist of the Handel and Haydn Society since 1986. He was principal oboist of the New York

Collegium, of which he was a co-founder and artistic director, and is a founding member of the Bach Ensemble and a regular participant at the Aston Magna festival. His solo, chamber, and orchestral recordings appear on Decca L'Oiseau-Lyre and other labels. He has served on the faculties of the Longy School of Music, Indiana University, New England Conservatory, and other leading schools of music, and also collaborates with instrument makers in building replicas of historical oboes.

Andrew Schwartz, bassoon



Bassoonist Andrew Schwartz has appeared throughout the world as a soloist, chamber musician, and orchestral player. His career ranges from frequent appearances with the

Metropolitan Opera, to recording jazz with Wynton Marsalis, to appearing on Broadway as a member of the original cast of Peter Brook's *La Tragédie de Carmen*. Equally accomplished on historical instruments, Mr. Schwartz has appeared as soloist with many of the finest period-instrument ensembles, including the Handel and Haydn Society, Philharmonia Baroque Orchestra, Tafelmusic, Rebel, Apollo's Fire, and the Orchestra of St. Lukes.

Handel

AND

Haydn

SOCIETY

Volunteer!

You can help support the Handel and Haydn Society by volunteering your time.

To help, please contact John Young at 617 262 1815 or jyoung@handelandhaydn.org

THANK YOU!

Handel and Haydn Society Orchestra

VIOLIN I

Daniel Stepner*

Joan & Remsen Kinne Chair

Julie Leven

Clayton Hoener

Guiomar Turgeon

Jane Starkman

Krista Buckland Reisner

VIOLIN II

Linda Quan[§]

Dr. Lee Bradley III Chair

Abigail Karr

Christina Day Martinson

Susanna Ogata

VIOLA

Jennifer Stirling[§]

Chair funded in memory

of Estah & Robert Yens

Anne Black

Christof Huebner

CELLO

Reinmar Seidler

Candace & William

Achtmeyer Chair

BASS

Anne Trout

Amelia Peabody Chair

OBOE/RECORDER

Stephen Hammer

Chair funded in part by

Dr. Michael Fisher Sandler

BASSOON

Andrew Schwartz

HARPSICHORD

Michael Beattie

THEORBO

Richard Stone

* **Concertmaster**

[§] **Principal**

Program Texts

HANDEL: *Delirio amoroso*

Recitative

Da quel giorno fatale
che tolse morte
il crudo Tirsi a Clori
ella per duolo immense,
sciolto il crin, torvo il guardo,
incerto il piede, par ch'abbia
in sè due volontà, due cori:
e dal chiaro intelletto,
per gran fiamma d'amor turbato il raggio,
ora s'adorna, ora del crin negletto
fa dispettoso oltraggio,
e varia nel pensier, ma sempre bella
agitata così, seco favella.

*From that fatal day
when Death took
cruel Thyrus from Chloris,
she, in deepest grief,
her hair flying loose, grim-faced,
unsteady on her feet, seems to have
two wills, two hearts within her;
and with the ray of clear thinking
dimmed by the great flame of love,
she first decks herself, then makes
a dire tangle of her disheveled hair,
and wanders in her mind, but ever fair
so agitatedly speaks to herself.*

(Please, turn page quietly)

Aria

Un pensiero voli in ciel,
 se in cielo è quella
 alma bella
 che la pace m'involò.
 Se in avero è condannato
 per avermi disprezzato,
 io dal regno delle pene
 io mio bene rapirò.

Recitative

Ma fermata, pensier,
 pur troppo è vero che fra l'ombra
 d'averno è condannato
 per giusto pena, e per crudel mio fato.
 Sì, sì, rapida io scendo
 a rapir al mio bene
 dell'arso Dite
 alle infocate arene.
 Ma, che veggio?
 Rimira il mio sembiante
 dispettosa poi fugge un'ombra errante.
 Tirsi, o Tirsi, ah, crudele!

Aria

Per te lasciasti la luce,
 ed or che mi conduce
 Amor per rivederti,
 tu vuoi partir da me.
 Deh, ferma i passi incerti,
 o pur se vuoi fuggir, dimmi perchè?

Recitative

Non ti bastava, ingrata,
 d'avermi in vita lacerato il
 core?
 Dopo l'ultimo fato
 siegui ad esser per me furia d'amore;
 anzi, ti prendi a scherno,
 ch'io venga teco ad abitar l'inferno.
 Ma pietà per rigore ti
 renderò.
 Su vieni al dolce oblio di
 Lete:

*Let a thought soar into the sky,
 if in heaven is that
 fair soul
 which robbed me of my peace.
 But if he is condemned to Hell
 because he scorned me,
 I from the realm of punishment
 shall rescue my beloved.*

*But stop, thoughts –
 alas it is too true that he is condemned
 among the shades of deepest Hell
 as a just punishment for my cruel fate.
 Yes, yes, I'll rapidly descend
 to save my beloved
 from the god of burning Hell,
 from the red-hot sands.
 But what do I see?
 A wandering spirit sees my face
 again angrily and flees.
 Thyrsis, o Thyrsis – ah, cruel one!*

*For you I left the daylight,
 and now that Love
 leads me here to see you,
 you want to leave me.
 Oh, stop your uncertain steps,
 or, if you want to go, tell me why.*

*Wasn't it enough for you, ingrata,
 to have lacerated my heart while you
 lived?
 After your death,
 you still inflict a frenzy of love on me;
 rather, you treat with scorn the fact
 that I've come to live with you in Hell.
 But I'll return compassion for your
 cruelty.
 Come to the sweet forgetfulness of
 Lethe,*

indi daranno pace
gli Elisi, al già sofferto affanno.

Aria

Lascia omai le brune vele,
negro pin di Flegeton.
Io farò che un zeffiretto,
per diletto,
spiri intorno a te fedele;
e che mova i bianchi lini,
pellegrini, in Acheronte.

Recitative

Ma siamo giunti in Lete.
Odi il suono soave degli Elisi
beati.

Entrée

Minuetto

In queste amene
piagge serene,
da sè ridente
nasce ogni fior.
Tra suoni e cantanti,
sempre clemente
spiran gli amanti,
aura d'amor.

Recitative

Sì, disse Clori,
e se d'un sol estinto
più non vide il bel lume,
lo vide almen per fantasia dipinto.

*Then the Elysian fields will give respite
to our past suffering.*

*Leave the dark brown sails now,
black boat over Phlegethon.
I will see that a light breeze,
for your delight,
breathes constantly around you;
and that it moves the white canvas,
along the river Acheron.*

*But we have reached the river Lethe.
Hear the sweet sounds of the blessed in
Elysium.*

*On these pleasant
serene shores,
laughing to itself,
each flower is born.
Amid music and song,
always mild,
lovers breathe
an air of love.*

*Yes, said Chloris,
and if an eclipsed sun's
bright light was no longer seen,
at least it was seen in the imagination.*

Inspired ORCHESTRA
Rousing CHORUS

Handel

AND

Haydn

SOCIETY



Haydn

MASTERPIECES!

FRIDAY, APRIL 4, 8PM
SUNDAY, APRIL 6, 3PM
AT SYMPHONY HALL

Hear the moving "Trauer" Symphony and the "Harmoniemesse," written at the peak of Haydn's creative powers.

Sir Roger Norrington, conductor

Heidi Grant Murphy, soprano
Susan Platts, mezzo-soprano
John McVeigh, tenor
Robert Gleadow, bass

Tickets Start at \$15!

www.handelandhaydn.org • 617 266 3605

News of Note

from the Handel and Haydn Society



YOUTH CHORUS TO SING AT SYMPHONY HALL

The Handel and Haydn Society Youth Chorus, an ensemble in the Society's Vocal Apprenticeship Program, has been invited to perform at Symphony Hall as part of the WCRB Cartoon Festival on Saturday, April 5, at 2.30pm. The Youth Chorus is one of only four ensembles invited to perform on the main stage as part of WCRB's 10th annual festival. Tickets are \$10 and available through www.bso.org. The event benefits the Brain Injury Association of Massachusetts.

JOHN FINNEY TO BE HONORED AT THIS YEAR'S GALA BENEFIT

The Society's Chorusmaster and Associate Conductor John Finney is honored at "The Society Ball," Handel and Haydn's 2008 Gala Benefit, Saturday, April 5, at 6.30pm at the Taj Boston. Mr. Finney has been the Society's Chorusmaster since 1990 and has conducted many of the Society's performances. The Gala Benefit offers an evening of fine dining, dancing, live and silent auctions, and special musical performances. Proceeds support the Society's educational and artistic programs. For tickets, call 617 262 1815.

HAYDN'S THE CREATION AT THE HATCH SHELL, MAY 2009

Next season, the Society will celebrate important anniversaries in the lives of some of music's most beloved composers. These celebrations will culminate in a free, outdoor performance of Haydn's monumental oratorio, *The Creation*, at Boston's Hatch Shell on Sunday, May 31, 2009. Grant Llewellyn conducts the Chorus and Period-Instrument Orchestra in part of a world-wide event honoring Haydn's 200th anniversary.

HANDEL AND HAYDN SOCIETY
2008 GALA BENEFIT

The Society Ball

Inspired by the Gilded Age

photo: the Czech Wikipedia



*Honoring
John Finney*

Handel and Haydn's
Associate Conductor
and Chorusmaster

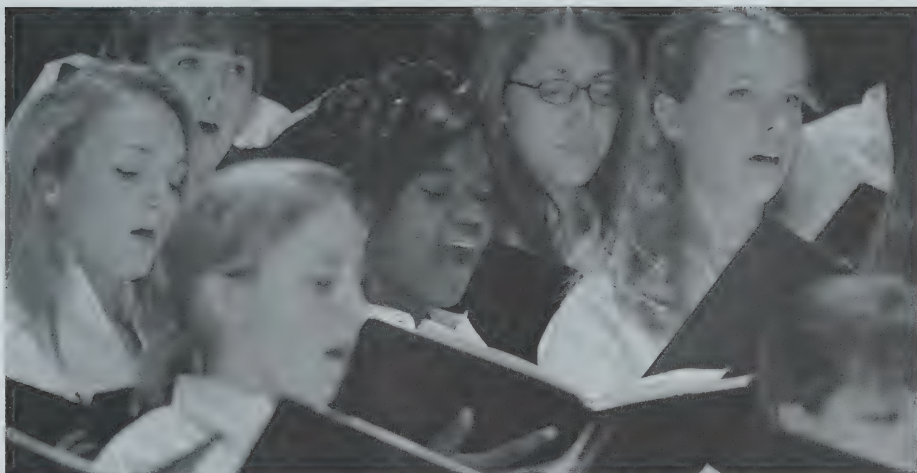
Saturday April 5, 2008 at 6.30pm

The Taj Boston

An evening of fine dining, dancing, live and silent auctions, and special musical performances. Proceeds support the Society's educational and artistic programs.

For tickets:
617 262 1815

Event Sponsors
Improper Bostonian
Lux Bond & Green
WBUR
Alliance Print Group



Educational Outreach

The **VOCAL APPRENTICESHIP PROGRAM** addresses the needs of a special group of talented urban youngsters—those for whom the study of music can outline a path toward higher education and a career in music. The program provides intensive study along with the mentoring these young singers need to reach their full potential musically, academically, and personally.

The program includes four choral ensembles. **Singers** is for students age 8-11 who may not have sung in a choir before. The **Youth Chorus** features more than 50 choristers, ages 10-14. The **Young Women's Chorus** is a musically challenging ensemble for high school girls. The **Young Men's Chorus**, for changing to changed male voices, grades 7+, was started last year with a generous grant from the Linde Family Foundation.

For more information, contact Director of Education Robin Baker at 617 262 1815, ext. 126, or rbaker@handelandhaydn.org



UPCOMING CONCERTS

APRIL 5 AT 2.30PM

Symphony Hall, Boston

Youth Chorus appears in WCRB's Cartoon Festival

APRIL 12 AT 7PM

Tufts University, Medford

Young Men's Chorus sings at a Choral Festival at Tufts

APRIL 20 AT 3PM

NEC's Jordan Hall, Boston

Youth Chorus sings with the Dedham Choral Society

MAY 18 AT 7.30PM

Cutler Majestic, Boston

VAP Spring Concert



Please support the Handel and Haydn Society!

If you appreciate this performance, the Handel and Haydn Society's 193-year history in Boston, and the value of in-depth arts education for young children, please give to the 2007-08 Annual Fund. Ticket sales cover only 40% of the Society's expenses this season. Generous donors like you help make up the difference.

Your contribution to the Society's Annual Fund supports...

- Educational outreach programs that serve more than 10,000 children each year in the Greater Boston community;
- Artistic excellence in period-instrument performance;
- Concert tickets for underprivileged members of the community;
- And much more!

Donors also receive special benefits and events. For more information and to make your donation today, visit www.handelandhaydn.org/contribute, or call the Development Department at 617 262 1815 (Mon-Fri, 9am-5pm).

Thank you!

Contributors

2007-2008 Individual Support

We are grateful for the generous support of the following patrons in the 2007-2008 season. The list below acknowledges gifts pledged between **July 1, 2007 and March 13, 2008.**

(^s denotes a member of the Leadership Circle, those supporters who have made multi-year commitments of \$50,000 or more to the Annual Fund.)

COMPOSERS' SOCIETY

Handel and Haydn Circle

(\$50,000 and above)

Fay Chandler
Karen & George Levy
Robert H. Scott & Diane T. Spencer
Mr. & Mrs. Wat H. Tyler^s

Mozart Circle

(\$35,000 to \$49,999)

One Anonymous Donor

Bach Circle

(\$20,000 to \$34,999)

Patricia Collins
Todd Estabrook & John Tenhula^s
Deborah & Robert First^s
Joseph M. Flynn
Mr. & Mrs. Nicholas Gleysteen
Jane & James Wilson
Christopher R. Yens & Temple V. Gill

CONDUCTOR'S CIRCLE

Platinum Baton

(\$10,000 to \$19,999)

William & Sally Coughlin
Julia Cox
Willma H. Davis
Mr. & Mrs. John W. Gerstmayr
Mr. & Mrs. Roy A. Hammer
Dr. Elma Hawkins
John Robert Held
Ms. Winifred I. Li & Mr. William Oliver
Walter Howard Mayo
Mary & Sherif Nada
Dr. & Mrs. Maurice M. Pechet
Mr. & Mrs. Timothy C. Robinson

Mr. & Mrs. Michael S. Scott Morton
Susan Stemper
Catherine B. Taylor
Bonnie & Bob Wax
Kathleen & Walter Weld
Joan Wheeler
Janet & Dean Whittle
Jean & Ron Woodward

Gold Baton

(\$5,000 to \$9,999)

Alli & Bill Achtmeyer
Amy S. Anthony
Mr. & Mrs. Thomas R. Cashman
Howard & Darcy Fuguet
Stephanie Gertz
Mr. & Mrs. Benjamin Kincannon
Laura & Thomas Lucke
Mr. & Mrs. Richard A. MacKinnon
George & Carol Sacerdote
Stanley & Kay Schlozman
Charles O. Wood III & Miriam M. Wood
One Anonymous Donor

Silver Baton

(\$2,500 to \$4,999)

Mr. & Mrs. Julian Bullitt
Mr. & Mrs. Edmund B. Cabot
David Fish & Robin Riggs
John W. Gorman^s
Eugene E. Grant
Anneliese & J. Thomas Henderson
Seth & Beth Klarman
Kip & Katherine Kumler
Lois Lowry & Martin Small
James F. Millea & Mary Ellen Bresciani
Stephen Morrissey

Charles E. Porter
Judith Lewis Rameior
Alice E. Richmond
& David Rosenbloom
Ms. Emily F. Schabacker
Robert N. Shapiro
Jolinda & William Taylor
Jeffrey & Linda Thomas
Mr. & Mrs. Rawson L. Wood
Michael & Rhonda Zinner

Bronze Baton

(\$1,500 to \$2,499)

Dr. & Mrs. F. Knight Alexander
Martha & Robert Bancroft
Afarin & Lee Bellisario
Marie-Hélène Bernard
Mark C. Brockmeier
Rick & Nonnie Burnes
Keith F. Carlson & Kathleen McGirr
Paul Cully & Anne Kisl
Ms. Elizabeth C. Davis
Thomas & Ellen Draper
Mr. & Mrs. James F. Duffy
Dr. & Mrs. Jeffrey J. Elton
Dr. & Mrs. Irving H. Fox
Mr. & Mrs. Stephen Gendzier
Mary Dalton Greer & Richard Dalton
Suzanne & Easley Hamner
Mrs. Martha F. Hoar
Ilene & Richard Jacobs
Mr. & Mrs. Remsen M. Kinne
Brenda & Peter Kronberg
Doris A. Lewald
Jane E. Manilych & Prof. W. Carl Kester
Peter G. Manson & Peter A. Durfee
Anthony T. Moosey



CELEBRATING 50 YEARS

Boston Youth Symphony

ORCHESTRAS

Federico Cortese, Music Director

BOSTON YOUTH SYMPHONY

Federico Cortese, Conductor

Yo-Yo Ma, CELLO

DVOŘÁK Symphony No. 8

DVOŘÁK Cello Concerto in B minor

"BYSO has earned a reputation for excellence"

— THE BOSTON GLOBE

May 18, 2008 at 3 pm

Symphony Hall

Call today to purchase your tickets!

(617)-266-1200

www.BYSOweb.org

The 2007-2008 50th anniversary season is
presented by JPMorgan Chase & Co.

Photos by Michael Luech and Stephen Darcian

MUSICA SACRA

MARY BECKMAN
ARTISTIC DIRECTOR

ALL AT
First Church
Congregational,
11 Garden Street,
Cambridge, MA

FREE PARKING FOR
ADVANCE TICKETS
details at web site

MUSICA SACRA,
P.O.Box 381336,
Cambridge, MA
02238-1336
617-349-3400
www.musicasacra.org

"The ensemble is known for its pure, balanced tonal quality, superb intonation and diction, and expressive flair through repertoire ranging from the 14th century to hot-off-the-press."

— THE BOSTON GLOBE

Musica Sacra 2007-2008 Season

SATURDAY, DECEMBER 1, 2007, 8:00 PM

J.S. Bach's *Magnificat* and *Cantata 191: Gloria in excelsis Deo*

Start your Christmas season with the sweeping choruses and dramatic arias of two Bach masterpieces! Our evening concludes with an audience sing-a-long of favorite choruses from Handel's *Messiah*. *Post-concert reception for all donors.*

SATURDAY, JANUARY 12, 2008, 8:00 PM

Blow, Thou Winter Wind!

Morton Lauridsen's *Mid-Winter Songs*, Earl Kim's *Some Thoughts on Keats and Coleridge*, and works of Edward Elgar, Randall Thompson, and others.

SATURDAY, MARCH 29, 2008, 8:00 PM

Vox Populi: Choral Works from Folk Music of the World

Ariel Ramirez's stunning *Missa Criolla* and other works from classical music's encounter with folk traditions. *Post-concert reception for all audience members.*

SATURDAY, JUNE 7, 2008, 8:00 PM

Summer Nights on the Water

Carissimi's Baroque cantata *Jonah*, African-American spirituals and works of Gorecki, Brahms, Whitacre and Delius.

Robert & Jane Morse
Winifred & Leroy Parker
Sherry Robinson & George Fink
Dr. Michael F. Sandler
Mr. & Mrs. Stephen Shaughnessy
Arlene & Howard Weintraub
Vita Weir & Edward Brice
The Hon. Rya W. Zobel

MUSICIANS' CIRCLE

Chorus Circle

(\$500 to \$1,499)

Thomas & Holly Bazarnick
David Begelfer & Bette Ann Libby
Matthew & Marlene Booth
Robert & Nancy Bradley
John & Diane Britton
Helen Lathrop Brooks
Linda T. Bui & Theodore Sims
Susan Okie Bush
John & Diddy Cullinane
Elane & Peter Gilmore
Helen & Raymond Goodman
Jonathan & Victoria Guest
Dena & Felda Hardyman
Mr. & Mrs. George Hatsopoulos
Dr. & Mrs. John Herrin
Mr. & Mrs. Eugene D. Hill, III
Dr. Douglas Horst & Maureen Phillips
Mr. & Mrs. David B. Jenkins
Paul V. Kelly & Linda Perrotto
Margot L. Kittredge
Robert Krueger
Paul Laferriere & Dorrie Parini
in honor of Joe Flynn
Richard & Nancy Lubin
Mr. & Mrs. Robert E. Lyons
James & Helene Matteson
Mr. G Marshall Moriarty
Mr. & Mrs. Stephen Neff
Mr. & Mrs. Larry Nelson
Timothy & Joanne Oyer
Everett Page
Mr. & Mrs. Rienzi B. Parker
Gale & Bo Pasternack
William & Lia Poorvu
Mr. & Mrs. Tracy D. Pratt
Dr. & Mrs. William A. Ribich
Martha & Lucien Robert
Ms. Lois C. Russell
Mr. Kenneth B. Sampson
Robert & Rosemarie Scully
Joan K. Shafran & Rob Haimes
Mr. & Mrs. Norton Q. Sloan

David R. Steadman
& Sharon Ruatto-Steadman
Theodore E. Stebbins Jr.
Willis D. Stinson, III & Ashley Stinson
David & Prema Tuerck
Ms. Anne Umphrey
Judith & Menno Verhave
Dr. Arthur C. Waltman
& Carol Watson-Phillips
Mr. John J. Winkleman
Katie & Marshall Wolf
in honor of Debbie First

Orchestra Circle

(\$250 to \$499)

Sarah F. Anderson
& Myriam C. Anderson
Constance F. Armstrong
Mr. & Mrs. Mark L. Audette
James Chandler Bird
& Kathleen Coriveau Bird
Richard & Joan Bowen
Nicholas & Margaret Brill
Dr. & Mrs. F. Richard Bringham
Mr. & Mrs. David A. Bristol
Mary Broussard
Ellen Bruce & Richard Segan
Ronald & Elizabeth Campbell
Sarah M. Carothers & Duncan Todd
Dawn & Perry Chapman
Christine A. Coakley
Jennifer Craig
Mr. & Mrs. Robert C. Cowen
Mr. & Mrs. Peter Cundall
Alfred & Joanne D'Alessandro
Roy Du Bois
Jack & Judy Duncan
Carter George
Mr. & Mrs. James F. Gerrity
Mr. & Mrs. Kenneth B. Gould
Douglas K. Govan
Wendy & Clark Grew
Charles & Lynn Griswold
Ms. Ann Guttendorf
Carroll & Molly Harrington
Jeanne & R. Michael Henry
Thomas F. Hindle
Mr. & Mrs. Barry E. Hoffman
Susan Howland
Arthur & Eileen Hulnick
Sara L. Johnson
Joseph Junkin
Steve & Mary Keville
Neil M. Kulick & Sara Laporte

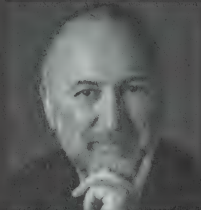
Pamela Lenehan & Lawrence Geuss
Mr. & Mrs. J. Anthony Lyod
Nancy Lukitsh & Murray Metcalfe
Dr. & Mrs. Gerald Magneson
Dana C. Marchant
Dr. & Mrs. Edward J. Martens
Carolyn McClintock Peter
William M. McDermott III
& Paul B. Reinert
John T. McLeod
Mr. & Mrs. Edward McMellen
Lisa & George Miller
Sharon A. Miller
Frank Murphy
Nancy Nizel
Marie B. Normoyle
Peter H. Norstrand
Richard Ortner
Carolyn M. Peter
Karen M. Poage
Tim & Brenda Reny
Geraldine & Stephen J. Ricci
Dorothy & Jonathan Richardson
Elizabeth Gawthrop Riehl
Art & Elaine Robins
Kathryn & William Robinson
Paul & Mary Sandman
Elizabeth M. Sanning
John & Anne Schiraga
John B. Schnapp & Rebecca Boyter
Robert & Catherine Schneider
Hugh & Susan Scott
Mrs. Kim Sichel & Mr. Richard Brown
Mr. & Mrs. Derek A. Smith
Willis & Ashley Stinson
Mr. & Mrs. Daniel Stroock
James D. Supple & Mary F. McDonald
Mr. & Mrs. John L. Thompson
Richard & Elise Tuve
Donald & Susan Ware
Milton & Rhonda Weinstein
Susan & Peter Workum
Mr. & Mrs. John C. Wyman
Peter & Jeanne Yozell
Bono Yvertes
Dr. John Zupancic & Rachel Leaney

*deceased

Boston Early Music Festival

"AN ASTOUNDING ASSORTMENT OF CONCERTS." – THE NEW YORK TIMES

Join us for our final performances of the season!

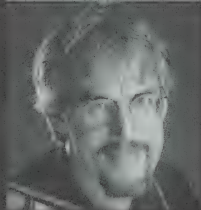


John Holloway, violin

with Jaap ter Linden, *cello*
and Lars Ulrik Mortensen, *harpsichord*

Saturday, April 12 at 8pm

First Church in Cambridge, Congregational



Matthias Maute, recorder & flute

with Ensemble Caprice

Friday, April 25 at 8pm

First Church in Cambridge, Congregational

Order your tickets today! \$25, \$38, \$49, \$64

Free parking included with every purchase

617-661-1812 • WWW.BEMF.ORG



**DTR MODERN
GALLERIES**

DTR MODERN GALLERIES

proudly supports our friends at
the Handel and Haydn Society.

Congratulations on your 193rd
concert season.

info@dtrmodern.com

167 Newbury St

Boston, MA 02116

phone: 617 424 9700

fax: 617-424-7001

palmbeach@dtrmodern.com

345 Worth Ave

Palm Beach, FL 33480

phone: 561-366-9DTR

fax: 561-366-9687

2007-2008 Institutional Support

Platinum Benefactors (\$50,000 and up)

Jane's Trust
Linde Family Foundation
One Anonymous Donor

(\$25,000 to \$49,999)

Massachusetts Cultural Council

Diamond Benefactors (\$10,000 to \$24,999)

Alliance Print Group
Virginia Wellington Cabot Foundation
Kingsbury Road Charitable Foundation
National Endowment for the Arts

Gold Benefactors (\$5,000 to \$9,999)

Cedar Tree Foundation
John Hancock Financial Services
Bessie Pappas Charitable Foundation
Stearns Charitable Trust

Silver Benefactor (\$2,500-\$4,999)

Abbot & Dorothy H. Stevens
Foundation

Bronze Benefactors (\$1,000-\$2,499)

Charles and Sara Goldberg
Charitable Trust

Business Sponsors

Brookline Bank
Boston Private Bank
and Trust Company
Landry & Arcari
Oriental Rugs and Carpeting

Media Sponsors

WGBH
WBZ

Gala Sponsors

Improper Bostonian
Lux Bond & Green
WBUR

2006-2007 Conductor's Circle

Handel and Haydn is grateful to its 2006-2007 Conductor's Circle members for their leadership support. The list below acknowledges Conductor's Circle gifts received between **July 1, 2006, and June 30, 2007.**

PLATINUM BATON (\$75,000 and up)

Alfred* & Fay Chandler

(\$50,000 to \$74,999)

Mr. & Mrs. William F. Achtmeyer
Karen & George Levy
Mr. & Mrs. Michael S. Scott Morton
Mr. & Mrs. Wat H. Tyler
Jane & James Wilson

(\$25,000 to \$49,999)

Patricia Collins
Julia Cox
Todd Estabrook & John Tenhula
Deborah & Robert First
Joseph M. Flynn
Mr. & Mrs. Nicholas Gleysteen
Mr. & Mrs. J. Robert Held
Mary & Sherif Nada
Robert Scott & Diane T. Spencer
Ms. Catherine B. Taylor

DIAMOND BATON (\$10,000 - \$24,999)

Mr. & Mrs. John F. Cogan
Mr. & Mrs. John W. Gerstmayr
Mr. & Mrs. William Greer

Mr. & Mrs. Roy A. Hammer
Ian & Jean Harrison
Dr. Elma Hawkins
Mr. & Mrs. Horace H. Irvine
Winifred I. Li & William Oliver
Walter Howard Mayo III
Sandra Sue McQuay
& Michael J. Ruberto
Dr. & Mrs. Maurice M. Pechet
Mr. & Mrs. Timothy C. Robinson
Susan M. Stemper
Bonnie & Bob Wax
Kathleen & Walter Weld
Joan Wheeler
Janet & Dean Whitla
Miriam & Charles Wood III
Christopher Yens & Temple V. Gill
Mr. & Mrs. William Greer

GOLD BATON (\$5,000 - \$9,999)

Amy S. Anthony
William & Sally Coughlin
Willma H. Davis
Simon Eccles
Stephanie Gertz
Mr. & Mrs. David B. Jenkins
Mr. & Mrs. Benjamin Kincannon

L. Edward Lashman & Joyce Schwartz
Laura & Thomas Lucke
Dr. Betty I. Morningstar
& Jeanette Kruger
George & Carol Sacerdote
Stanley & Kay Schlozman
William Shenkman
Alistair Stranack
Jean and Ron Woodward
One Anonymous Donor

SILVER BATON (\$2,500 - \$4,999)

Afarin & Lee Bellisario
Mr. & Mrs. Bruce L. Blythe
Mr. & Mrs. Julian Bullitt
Dr. & Mrs. Edmund B. Cabot
Mr. & Mrs. Linzee Coolidge
Thomas & Ellen Draper
Dr. & Mrs. Jeffrey J. Elton
Howard & Darcy Fuguet
John W. Gorman*
Eugene E. Grant
Dena & Felda Hardyman
Noel Harwerth & Seth Melhado
Anneliese & J. Thomas Henderson
Waltrud A. Lampe
Lois Lowry & Martin Small

alliance

PRINT GROUP

933 East Second Street
Boston, MA 02127
(617) 464-4669

Your commercial & financial printing solution company

Our comprehensive services include:

- Superior offset and web printing
- CD production and packaging
- Variable data printing
- Press okays and Full Production Services
- Point of Purchase products
- Fulfillment/distribution services

933 E. Second Street Boston MA 02127

Phone: 617.464.4669

Fax: 617.464.4670

www.allianceprint.com

Mr. & Mrs. Richard A. MacKinnon
 Jane Manilych & Carl Kester
 Holt Massey
 Stephen Morrissey
 Mr. & Mrs. Jerome Preston, Jr.
 Judith Lewis Rameior
 Alice E. Richmond
 & David Rosenbloom
 Robin Riggs & David Fish
 Dr. Michael F. Sandler
 Emily F. Schabacker
 Robert N. Shapiro
 Cathleen & Jim Stone
 Jolinda & William Taylor
 Michael & Rhonda Zinner

BRONZE BATON (\$1,250 - \$2,499)

Dr. & Mrs. F. Knight Alexander
 Kathy & Robert Allen
 Martha H. & Robert M. Bancroft
 Dr. John Biggers & Dr. Betsey Williams
 Mark C. Brockmeier
 Mr. & Mrs. Richard Burnes, Jr.

Keith F. Carlson & Kathleen McGirr
 Drs. Deborah & Laurence Chud
 Alice & Roland Driscoll
 Anne & David Gergen
 Dr. & Mrs. Paul Goldenheim
 Mr. & Mrs. James T. Hintlian
 Richard & Ilene Jacobs
 Barbara & Harlow Carpenter
 Elizabeth C. Davis
 Mark E. Denneen
 James & Catherine Duffy
 Emily & Jerome Farnsworth
 Dr. & Mrs. Irving H Fox
 Stephen & Rhea Gendzier
 John A. Green
 Mary Dalton Greer & Richard Dalton
 Suzanne & Easley Hamner
 Robin & Dean Hanley
 Joyce & Michael Hanlon
 Mr. & Mrs. Remsen M. Kinne
 Dr. & Mrs. Dieter Koch-Weser
 Brenda & Peter Kronberg
 Butler & Lois Lampson

Doris A. Lewald
 Peter G. Manson & Peter A. Durfee
 Michael McCarthy
 James F. Millea & Mary Ellen Bresciani
 Mr. Anthony T. Moosey
 Robert & Jane Morse
 Mr. & Mrs. Stephen Neff
 Ms. Marianne J. Norman
 Winifred & Leroy Parker
 Mr. & Mrs. Anthony Pell
 Mr. & Mrs. Francis Perkins
 Samuel D. Perry
 William & Lia Poorvu
 Mr. & Mrs. Charles E. Porter
 Mr. & Mrs. Lucien G. Robert
 Sherry Robinson & George Fink
 Joan K. Shafran & Rob Haimes
 Mr. & Mrs. Norton Q. Sloan
 David Steadman
 & Sharon Ruatto-Steadman
 Vita Weir & Edward Brice
 Mr. & Mrs. Arnold B. Zetcher
 Hon. Rya W. Zobel

Lifetime Benefactors

Handel and Haydn Society thanks the following generous donors, whose cumulative giving to the Society is \$100,000 or more, as lifetime benefactors in perpetuity.

Mr. & Mrs. William F. Achtmeyer
 Dr. Lee C. Bradley*
 Alfred* & Fay Chandler
 Patricia Collins
 Elisabeth K. Davis*
 Todd Estabrook & John Tenhula
 Deborah & Robert First
 Joseph M. Flynn
 Stephanie Gertz
 John Gorman*

Janet Halvorson*
 Mr. & Mrs. J. Robert Held
 Mr. & Mrs. David B. Jenkins
 Mrs. & Mrs. Remsen M. Kinne
 Karen & George Levy
 Walter Howard Mayo
 Mary & Sherif Nada
 Mr. & Mrs. Timothy C. Robinson
 Dr. Michael F. Sandler
 Robert H. Scott & Diane T. Spencer

Mr. & Mrs. Michael S. Scott Morton
 Susan Stemper
 Mr. & Mrs. Wat H. Tyler
 Kathleen & Walter Weld
 Janet & Dean Whitla
 Jane & James Wilson
 Mr. & Mrs. Rawson L. Wood
 Christopher R. Yens & Temple V. Gill

*deceased

1815 Society

Handel and Haydn is grateful to the following members of the **1815 Society**, who have included the organization in their estate plans. Planned gifts make a lasting difference, while meeting individual financial and philanthropic goals. For more information, please contact Rachel King at **617 262 1815**.

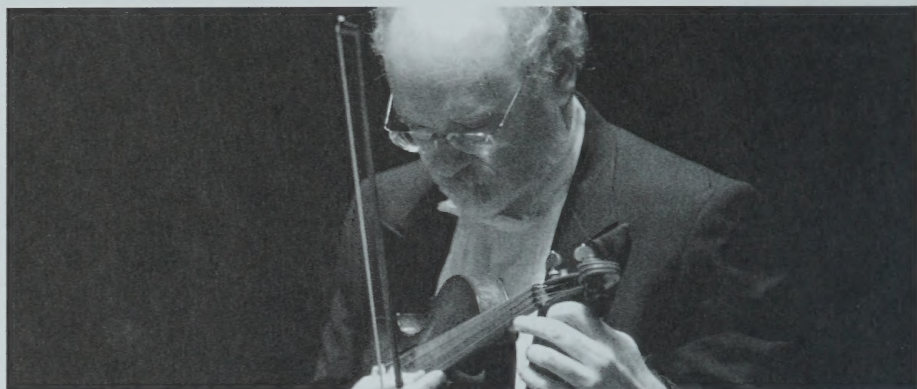
Patricia Collins
 Todd Estabrook
 Stephen J. Fitzsimmons
 Joseph M. Flynn

Dr. Elma Hawkins
 Mary & Sherif Nada
 Dr. Michael F. Sandler
 Mr. & Mrs. Michael S. Scott Morton

Thomas A. Teal
 Janet & Dean Whitla

Coda

**A conversation with
Daniel Stepner,
concertmaster**



How did you begin playing the period violin?

A teacher of mine lent me a Baroque bow during my undergraduate years. He had also recorded some Bach in a manner I found intriguing: more like speaking, lyrical but not overcharged, saving and shaping intensity for the musical climaxes. So I was eager to experiment with restored violins and bows by the time I got to graduate school.

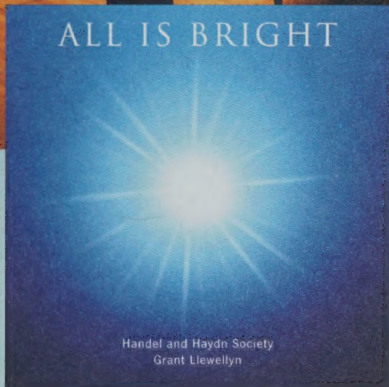
How has the violin evolved since the Baroque period?

Though the violin—compared to woodwind and brass instruments—has been of relatively stable construction since the 16th century, certain aspects varied constantly: string materials, internal supports, neck angle, and styles and weights of the bow. The violin evolved constantly until the mid-nineteenth century. Even in the early 20th century, most soloists and

orchestral string players played on gut strings (unwound sheep gut) as opposed to the metal strings now most commonly used. In Corelli's and Bach's day, there was an even wider variety of construction and styles (and probably of playing!) than there is today.

You are an accomplished player in both large orchestras and small ensembles. How are the demands different on a performer in a smaller ensemble like tonight's?

In chamber music, with one player on one line of the music, each is a soloist as well as an ensemble player, so there is a wonderful balance between the individual and the communal. Orchestral playing at its best (even in smaller orchestras like tonight's) requires a willingness to blend with one's section, even when playing a virtuoso passage. This is as true for the concertmaster as for someone in the middle of the ensemble.

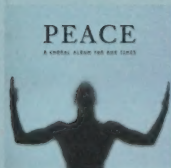


**Thank you for coming
to our concerts!**

**Try the home version,
too.**

From *All is Bright*, which debuted on the Billboard Top 5, to the 2002 Grammy-Award-Winning *Lamentations and Praises* the Handel and Haydn Society has several popular recordings from which to choose. Great as gifts for friends, loved ones, or yourself. Subscribers receive a 10% discount!

CDs are on sale at many of our concerts and available online at www.handelandhaydn.org or by calling us at 617 262 1815





A ROBUST BLEND OF DIVERSITY. The world today is full of inspiring voices, viewpoints and movements. That's why WBUR offers a wealth of engaging options. Including cultural, community and arts-oriented coverage that transcends traditional genres. Discover what it's like to be truly informed. Tune in at 90.9 FM, stream or podcast at wbur.org.

90.9 wbur **npr**

I Think. Therefore, I listen.™